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#### THE MUSICAL HEAD AND HAND.

A musician may have any kind of physiognomy or physique, and any kind of a hand will do for a piano player, provided he can Cleve. He gives himself known examples to prove these statements. He also gives, in the *Musician*, the following description of the musical head and hand:

"There are certain phys ed indications which are often of great prognostic value, which may be practical for the teacher. For instance, if a physician tells us—*and everybody is, more or less, a conscious or unconscious phrenologist*—that the head immediately at the side of the forehead and somewhat further back, between the ear and forehead, will give prominent indications of strong mechanical musical power. If the diameter of the head a little back of the eyebrows and a half-inch above them, i. e., diagonally back from the eyebrows, *very broad*, it is an indication of large cerebral matter. It is a mark of a *large brain*. In this, the head extremely broad, it also indicates great mechanical talent. It is quite possible to see that the development of time and time may be easily followed, thus making a composer, while the real development, which is composition, may be small. Wagner is a most conspicuous case in evidence. He could compose, he could create in his mind with marvelous originality, force and sustained power, but he played no instrument at all, and his attempt to learn a piano was a failure. The source of the ridicule of his friends, and even brought down upon him a humiliating disappointment in love. This very humiliation, however, of artistic power, was an advantage to his creative

power, just as the lopping off of superfluous twigs and branches concentrates the lusty sap of an over-vigorous tree."

"The pianist, Sieveking, has a most extraordinary development of constructiveness. I lately made a careful examination of his head, and found the most phenomenal constructiveness that I ever witnessed. His gifts of time and time are good, but his phrenological development is excellent. His head at constructiveness is so prodigious that it clearly indicates what his music also reveals, viz., his strong tendency toward the muscular and executive parts of the art. Note, however, he is an athlete.

He would have made a great success as a great mechanical engineer. However, the bulge in the corner of the forehead just where the hair begins to cover the skin, viz., time and time, is prominent in all great creative musicians. Again, an indication is extremely strong, the bulge in the corner of the prominent ledge eyebrows, a quality which may incline, however, in certain other combinations, to scientific investigations, because the eyebrows represent a plateau of faculties which deal with facts and figures, while the ridge of the forehead represents the theorizing, organizing and combining powers of the mind. The ideal piano hand is a perfect balance of palm and fingers, of firmness and pliant moving power. The fingers should be long, and especially the index finger. The knuckles should be very wide, the muscle full and strong at the centres, particularly the muscle of the thumb. Finally, the hand may be either large or small, thick or thin, light or heavy, and yet valuable for piano-playing purposes. The worst defect, however, is an extreme diabolical looseness of the knuckle joints, which permits the fingers to dangle all the time like frayed shoe-strings."

• • •  
Music is to the mind as air to the body.—Plato.



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# JESSE FRENCH PIANO & ORGAN COMPANY, ST. LOUIS, MO.

## IS THERE ANY PRACTICAL GOOD IN MUSIC?

"What is the use of music?" is a question most of us have heard asked by some one who holds that every one whose occupation is not connected with the provision of obvious necessities is a droue, and a tax on society.

It is true, you cannot farm with music; nor will fiddling make a suit of clothes; nor a performance of any grand work cause a ship to move; but we hope to be able to show, says the *British Musician*, by the help of a few illustrations, that, apart from the pleasure it has given, much has been done to bring "fit music-making" through the economy of music.

Music has at all times played an important part in the world's history. Trumpets blew down the walls of Jericho, and many famous victories have been won by the aid of music.

been won by the aid of music.  
Alfred the Great defeated the Danes through his skill on the harp; having disguised as a harper, he came with his men into the Danish camp, where he learned their plans. The Normans at the battle of Hastings were headed by Taillefer, a gigantic soldier, who alternately performed feats of valor, and sang with a loud voice the popular songs which immortalized the valor of Charlemagne and Roland, the Normans repeating the burden of the song, with shouts of "Dieu aide!"<sup>5</sup>

The "Marseillaise" was the liquid fire of the French Revolution; it distilled into the senses and souls of the people the frenzy of battle. On the 6th of November, 1792, when the day was going dead against the French, Dumouriez ran out to the Austrians at Jemmapes, Dumiouriez ran out to the front and raised the "Marseillaise." Forty thousand voices instantly took up the chorus, and inspired by the music of the battle-song, the French rallied and fell so furiously upon the Austrians that the tide of battle was completely turned, and victory given for defeat.

It was, however, not only the song of patriotism; but it was, alas! also the signal for fury. It accompanied warriors to the field, and victims to the scaffold.

Nevertheless, it obtained such a hold on the French that, though proscribed by successive emperors and kings, the people never rested till it became the acknowledged national song of France.

There is a story told of the composer Cherubini saving his life during the "Reign of Terror" by snatching a violin from the hands of one of the revolutionaries and playing an air on it that they all recognized as a Mass. This was of some use to him, as it was also nearly a century later to the composer Ambroise Thomas, when the following anecdote was recently told by his friend, the late Jules Simon. At the end of the Franco-Prussian war, Ambroise Thomas, in common with all those who possessed country houses near Paris, was compelled to spend the winter in a villa at Meudon, and a desolation! What was his surprise to see everything in perfect order. Unlocking the door, he went in. On the hall table lay a card; on it was written the name of a German officer, and underneath were added in pencil the words "Meyerbeer's nephew."

A volume might be filled with stories of the influence of music during the war; we will conclude this part of our subject by an account of an incident that took place during the American civil war.

In the Union ranks the soldiers were encamped on the opposite banks of a stream; and after the dark hours both sides began to play. On the Northern side it was the "Star-Spangled Banner" swelling out upon the breeze; and on the Southern side the band responded with "Dixie's Land." Again the Northern side sang out "John Brown's Body," and yet the Southern band responded with "Dixie's Land." Again the Northern bands played "Yankee Doodle," but the response was only "Dixie's Land." And then "Home, Sweet Home" was struck up on the Northern side, and again the band on the Southern side took up the strain, and it was "Home Sweet Home" on both sides, and every heart responded. The strains of those instruments and the great soul of the country burst anew and again with the delightful inspiration of deep love of home, that was the lesson implanted in the hearts of all the men assembled there.

"Home, Sweet Home," (of which an American was the author, and an Englishman the composer), has probably raised a greater number of pure emotions than all the sermons that were ever preached. Not only in every habitable part of the globe has its strain brought delightful or painful memories to listeners, but in one of the recent expeditions towards the North Pole one of the recent expeditions took a music-box with him containing the simple, heaven-sent melody.

Says Mr. Worldly-Wisdom, "These are all stories relating to sentiment; I still see nothing practical."

We have it on Scriptural authority that the evil spirit was driven out of Saul by David's performance on the harp, and it has long been acknowledged that music is wonderfully efficacious in the treatment of maladies.

Christine Nilsson, Countess of Miranda, a lady highly respected in every society, first attracted attention singing and playing the violin at country fairs in Sweden. The daughter of a laboring-man, educated by a schoolmaster he found, under the conditions stated, rescued her from her peasant life, placed her at school, and had her musically educated. Madame Nilsson's kindness to her parents and old friends, her unbounded charity, and her freedom of all pride, are well known, and the list of grand reception given in her honor in New York, Boston, and many other cities, attests the popularity of one of the waiters an old school-fellow of her early days she established the company by embracing him.

To many and more famous Swedish vocalists, Jenny Lind, our gratitude is due for a considerable arrangement of the Brompton Consumption Hospital, and for permanent additions to a number of the hospitals in the United Kingdom. Mrs. Blanche, by the Almighty with her beautiful voices which charmed all hearers, she felt she only had it on trust, and acted accordingly. She demanded, and received, immense sums for singing at concerts given in the name of charity; but she invariably gave the payment, and occasionally the whole, to the amounts to the charity, while her presence had secured a substantial sum on each occasion, independent of her gift.

Mozart, walking in the suburbs of Vienna, was accosted by a mendicant of a very prepossessing appearance and manner, who told his tale of woe with such effect as to interest the great composer strongly in his favor; poor Mozart had not money strongly to follow up the impulse of his humanity, so he took the applicant to a coffee-house, where in a few minutes he composed a minuet, which, with a letter, he gave to the distressed man, telling him to take it to his publisher. This was a bill at sight, and to his great surprise the mendicant was presented with five double ducats.

and so on, his friends once gave an impromptu concert at a street corner, a handsome sum for a poor woman and her children who had been unsuccessfully soliciting alms on the same spot for a long time; and many stories are current of artists playing on the instruments of itinerant performers who had been unable to draw any money from themselves, attracting large crowds, and sending the poor fiddlers away happy with the amounts collected.

field Colliery disaster, and on the 14th of June the Postmen's Band gave a special performance in Manningham Park, Bradford, for the benefit of the same fund.

Goldsmith's knowledge of the flute was of great service to him on many occasions. When at Dublin University, he had a brute of a tutor to deal with, when his chief solace was his flute. He travelled through Flanders, France, Switzerland and Italy, singing and playing his flute at the houses of the peasantry in order to obtain a supper and a night's lodging; and, according to his own account, the instrument did him good service except in Italy.

Pablo Sarasate, who has not been heard in the United States for seven or eight years, and has indicated no intention to come here, he was received as a hero by his own people. His playing on the violin square some of the Spanish dances, to the great enthusiasm of the people who gathered to hear him; at a full flight he presented his gold cuff button to matador who had killed his fourth bull in a particularly brave struggle. He made several rich presents to Pablo, in memory of his visit, among them a ring given to the violinist by the Empress Augusta, and gifts to him from Queen Victoria, the King of Saxony, the Prince of

The age of Jean de Reszke, the tenor, which for some time past—without very much reason, we confess—caused quite some agitation in the press, has now been settled by the production of the official certificate of baptism. He was born January 2 (O. S.) 1859, at the house No.

He was born January 3 (14), 1850, at the house No. 25 Kozijska street, Warsaw; his father, Jan Reschke, Comptroller of the Management of the Railroad, then being thirty-two, and his mother, Emilia, nee Jurińska, being twenty-three.

## ON TEACHING MUSIC.

The qualifications of a teacher of music, says *Music News*, are often lightly and insufficiently considered by the public, and even by music students, and teaching music is generally assumed to be an agreeable and easy method of earning a living for any person who likes to undertake the task. But there is no reason why it should be certain conditions, an easy method it undoubtedly is, unless the necessary qualifications of a good teacher exceed the mere capacity of being able to perform piece or sing a song. It may, therefore, be interesting and useful to discuss certain aspects of teaching music.

and, as far as possible, by the application of course, a thoroughly acquainted with the technique of his object, and must be able to apply it with facility and well-considered plan, besides which he must possess good musical taste and a wide and cultivated acquaintance with music in general. It is by no means necessary, notwithstanding the popular impression, that a good teacher must be a brilliant executant, though certainly his position will be all the more assured by a reputation of this kind. For example, many singing-masters whose pupils sing like angels produce nothing but an angelic effect by their own voices; and again, though the teaching of instruments, professors are frequently too apt to be content to be able to indulge in the practice essential to retaining that proficiency which they never succeeded in imparting to those whom they instruct. It is, in truth, the power of imparting knowledge which constitutes the true power of inspiring it—that is one of the most noble characteristics of the real teacher, and this aptitude, which is capable of very great cultivation and expansion, is a direct gift of nature. If it be not inherent, no amount of education or of earnest striving will achieve success.

Closely akin to the quality of aptitude is a real taste for thorough understanding. This is not teaching highly irritating to the sensitiveness which so frequently is a part of the musical nature. anyone considers the profession of music to form a agreeable livelihood, let him prefer for a single moment upon what the unfortunate professor may have written, and you will learn from many of those who come under his care, that it must be an art native under his possession, while reading music with his eyes, hears nothing but music with his ears! It is little short makes lesson in duration, intensity, color, shading, and tone; and to hear the time-watched of all approach to rhythm; while it is discouraging, to say the least, to find so little genuine love or reverence for music, and to find so much impatience and disinclination for real honest hard work.

Judicious praise and encouragement have much influence on a student's progress. He cannot judge himself; what advance he has made, and it is a waste of time to tell him that he is all right, as he is probably irremediably bad. The truth, which is often unpalatable and illsome, has not been thrown away. Excessive or too frequent praise is, however, worse than none at all; for the day will surely come when the consequent conceit will meet with a rebuke, whereby the self-love of the pupil may be wounded. A remarkably successful teacher once said to the writer: "Never injure the self-love of our pupils," and it was good advice.

However exasperating may be the mistakes of the owners of comprehension so constantly met with, the teacher must remember that often these are only as necessarily attend the acquirement of a new and complicated language like music, and he should endeavor, as far as possible, to place himself in the student's shoes and to approach the subject from the earner's standpoint. That which appears self-evident to the educated musician, is by no means so to the musical babe and suckling, and the wise teacher will not be above learning from his pupil in this and other ways.

## SOME DON'TS.

1. Don't try to study music, art and science all at same time. Select one, and do that well.
  2. Don't think of making music your profession if you have a natural, strong, original talent for it. The musical profession is already crowded with performers, except at the very top, where there is always plenty of room.
  3. Don't think of making music your profession if you have no money to give yourself the best possible musical education.
  4. Don't think that only training in execution and technique of the voice is sufficient. The professional singer must be a cultured, well and school educated man or woman, and in harmony.
  5. Don't think the life of a successful singer is easy. The more successful the singer, the more she becomes a slave to her profession.

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THOMAS M. HYLAND, . . . EDITOR.

SEPTEMBER, 1897.

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## Special Announcement!

The music-loving public of St. Louis have a great treat in store for them in a season of Grand and Comic Operas, which begins on the 12th inst, at the Forum Theatre. The casts of principals include such popular names as Laura Keeler, Bertie, Madame Corelli, Henry Hallam, W. Ganor, Robt. Sett and Milton Alborn. The orchestra will be augmented and under the direction of Carl von Wergen. The chorus will contain thirty-five voices, and the vocal effects and scenic effects will add not a little to the magnificence of the productions. The prices will be a surprise, as they will be popular in all parts of the house. A feature of this season will be the opportunity given to St. Louis to make their professional debut. For this purpose, voices will be tried every Tuesday at 3 o'clock.

Altogether, St. Louis is fortunate in having a season of good opera at popular prices, and every performance should be crowded. Mr. McManus deserves no small credit for this special treat.

A remarkable evidence of the advance made by Wagner's music in Italy is found in the fact that a season of his operas will take place next winter in Turin. A complete Wagner cycle in chronological order will be given under the direction of Sig. Toscanini, an eminent Italian conductor. Elaborate preparations are now being made, and the results already begun. In Bergamo was sung and made a failure, while subsequent efforts to gain favor for his operas did little to help their popularity. Nothing so complete as this production of Wagner's works has ever before been attempted in Italy.

The new three-act opera, "King Arthur," by the Spanish composer, Amadeo Vives, was recently produced in the Novedades Theatre, of Barcelona, Spain, and is said to have achieved an immediate success. Vives is only 26 years old.

## ST. LOUIS EXPOSITION FOR 1897.

**Novelties that will Make it Surpass all Previous Successes.**

VICTOR HERBERT'S BAND AND M. GAUTHIER'S TRAINED HORSES IN MUSIC HALL.

"The Exposition will open for its fourteenth season at 7 o'clock on September 8," said General Manager Frank Gaetlein. "We have never been late, so we are anxious to be opened as usual. The delay in the completion of the Coliseum will not in any way affect the Exposition proper, although we would have much preferred to carry out our original programme and given our special attractions in the Masonic Square Garden of the West." As it is, we shall start from the time of the opening, and have our fractions on the Music Hall stage. I am frequently asked how this is affected by the structural changes and how much the space is enlarged. My answer is 'not at all.' The stage is intact, 100 feet wide and 300 square feet or more than an average city lot with a hundred feet to spare. Upon this stage will be erected a temporary platform 10 feet high and about 15 feet across. Upon this Mons. Gauthier will give some of his famous trained horses, including riding at full speed, stopping suddenly, leaping, dancing, and so forth. His horses are trained to perfection, and he says they understand his words of command literally. As evidence of this, he has made his first appearance in this country this summer, and the appearance from Hayne one of his horses died. He secured American horses on his arrival in New York, but found it impossible to train them to his satisfaction, owing, as he states, to their inability to understand English. He easily trained another horse, and in a short time taught it all his tricks. This is a most remarkable performance, and we have secured him for his first appearance in America out of New York.

In the matter of music, we will have Victor Herbert and his famous Twenty-second Regiment Band for the entire 40 days. Mr. Herbert himself became popular while here for the first three weeks of last season, and he will need no introduction.

The band is now in Nashville, where it is easily maintaining the reputation which Colonel Gilmore helped it to secure and build up.

"The exhibition generally will be very fine. There will be a very interesting one from Southwest Louisiana, showing the relations of people and relations will be created by it. The local exhibits will I am sure, show a marked improvement. We have moved everything around, and I only know of two stands which will remain where they were. Our space is somewhat curtailed, but by exercising a little ingenuity in the arrangement of things, I believe our patrons will be gratified as well as entertained. I never remember so many genuine mechanical and artistic novelties, and no one will be able to say there is nothing new under the sun after even a century of it. The demand for surprising exhibitors will have on view. The demand for space has been very heavy, and we have drawn the line tightly on procrastinators. Everything will be in absolute readiness on the opening night. We hope to have a large attendance."

"Reverting for a moment to the Coliseum. We propose to make a me anical exhibit out of it. I see nothing to hinder our furnishing a spacious platform connecting the northern ends of the Coliseum and west main entrance. This will be finished in ample time for the horse show. I don't like to make a prediction which is doubtful,

but it is possible the Yelled Prophet and his merry crew may visit us, and if President McKinley comes here during Fair week, it would be McKinley in order for him to declare it open.

"The transportation companies have, as usual, treated us with the utmost courtesy. There will be no extra exactions, I assure you, and these will bring in large crowds. Besides these, there will be special rates from all points, with facilities of every character. We have broken all records by holding 13 annual expositions, and making each self-supporting. Now we propose to break another record in the matter of attendance and general success. Watch us, and see if we don't do so."

## RABBI EPSTEIN DEAD.

Rabbi Isaac Epstein, President of the United Hebrew Relief Association and the oldest Jewish preacher in St. Louis, died Thursday morning, the 28th inst., at his residence, 2214 Locust st. Death came peacefully, after a long life of noble deeds and self-sacrifice.

Rabbi Epstein was born in Meiningen, Saxony, and came to America early in life. He spent thirty years in the service of a rabbi, while, after coming to St. Louis in 1878, from that time until 1883 he had charge of Shaare Emeth Temple. At the end of that period, he accepted the presidency of the United Hebrew Relief Association, and retained the position up to the time of his death.

At his time was devoted to the poor and needy. No case of destitution, however isolated, failed to receive his personal care. Such work, in time, undermined his health and hastened the final end. The rabbi took a place of unrivaled reverence and influence in the wishes of the deceased, was simple and unstomatized. A great number of people gathered to pay the last tribute of respect to the dead and accompanied the funeral procession to the grave.

touching and well deserved addresses were made by Rabbi Morris Spitz, Samuel Sale and H. J. Messing. The pall-bearers were William Stix, William Goldstein, L. Steinberg, A. Waldauer, A. Wieder, H. Lindenbaum, J. Isaacs and Marcus Bernheim. Tributes of condolence were received from all parts of the country.

Rabbi Epstein leaves behind him a host of people who will look in vain for his kindly face and welcome presence, and a family of four sons and two daughters who will feel keenly the loss of him whose tender care guided their growing years. To them, we extend our heartfelt sympathy in this their hour of bereavement.

To the world of music he leaves the Epstein Boys, whose eminent talents have won them a foremost place and rendered them an honor to their worthy father.

## MAJOR AND MINOR.

Miss Josie Ludwig is in Paris, studying with Bouhy.

Rumor has it that Victor Maurel intends giving a series of concerts in America next season.

None. Lilian Blauvelt will proceed to Italy to participate in the Donizetti Memorial celebration, which takes place at Bergamo in August. She is the only singer not a compatriot of the composer who will sing.

Mr. Leon B. Griffith, a well known tenor of Indianapolis, has located in St. Louis and opened a vocal studio at the Conservatorium, 3931 Olive st. Mr. Griffith was engaged, immediately upon his arrival, as tenor of the Lindell Avenue Methodist Church. He is an experienced teacher, well qualified for his work, and sings with great ease and expression. Mr. Griffith accepts engagements for concerts and oratorios.

## NEUROSES OF THE LARYNX.

In a "Note on Codeine," in *The Lancet*, Dr. James Brighthwaite, of Leeds, says: "Codeine seems to have a special action upon the larynx, more than any other part of the body, and it relieves a tickling cough better than any ordinary form of opiate. One-half of a grain may be given half an hour before bedtime. It was in my

own case that I first began to use codeine, for more than twenty years, usually once every winter. I have been seized with a spasmodic cough just before going to sleep which becomes so severe that I cannot sleep. If I take one-half grain of codeine an hour or two I return to bed, and am free from the cough till the next winter. In other respects, I enjoy good health. Many years ago I found that one-

half grain of codeine, taken about two hours before bedtime, absolutely stops the attack and leaves no unpleasant effect the next morning."

We find, however, that where there is great pain, the dose must be increased, and that sufficient, and the pain-relieving qualities of antikainna are required. Sometimes chronic neuroses can be cured by breaking the continuity of the pain, for which purpose we have found this combination particularly suitable.

Clinical reports in great numbers are being received from all sections of the country, which, while verifying Dr. Brighthwaite's observations as to the value of codeine, place even greater stress upon the advisability always combining codeine with antikainna in treatment of any disease of the larynx, coughs of all descriptions, bronchial affections, as well as chronic neuroses. The tablets of "Antikainna and Codeine," containing 41 grains antikainna and 1 grain sulphate of codeine, meet the indications almost universally, and can be purchased at all drug stores. The adult dose is one tablet, repeated in an hour, if necessary. —*The Laryngologist.*

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# SOUTHERN JOLLIFICATION.

## PLANTATION SCENE.

**SYNOPSIS**—Darkies gathering at twilight after a day of cotton picking in the fields. Uncle Joshua leads all with his favorite song "I'm a Happy Little Nig," which is responded to by all the darkies in a grand "Hallelujah." Then follow the irresistible "break down" and banjo solo, while the dusky queens are up and tripping the light fantastic steps to the pride of their entrapped swains.

Charles Kunkel.

**Note.**—This piece produces an immense effect when it is accompanied with Bones, Drum, Tambourine, Clogs, Triangle and Sand Paper Pads. The Sand Paper Pads are used in the Banjo solo to imitate the shuffling of the feet in dancing. The effect produced is most realistic. The musical parts for the instruments and sand paper pads may be obtained at

4 Halle..lu..jah Halle..lu..jah Oh Glo ..ri ..a Halle ..lu ..jah Halle..lu..jah Oh Glo ..ri ..a

Ped. Ped. Ped. P Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres. cress - - cen - do. f sempre cres.

Banjo Solo.

1290 - 5

When accompanied by Sand Paper Pads and Bones, there is a solo for these instruments of four measures between the first part and the commencement of the Banjo solo.



1st time *mf*  
2nd time *f*

*f*

Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*ff*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

1290 - 5

Musical score for piano, page 6, featuring six staves of musical notation. The score includes dynamic markings such as *mf*, *f*, *p*, *rit.*, *tempo*, and *or thus.*. Fingerings are indicated above the notes, and performance instructions like "Ped." are placed below the staves. The music consists of six staves, each with a different key signature and time signature, creating a complex harmonic structure.

Halle-

lu-jah Halle-lu-jah Oh, Glo-ri-a Halle-lu-jah Halle-lu-jah Oh Glo-ri-a

Ped. \* Ped.

Ped. \* Ped.

Ped. \* Ped.

Ped. \* Ped.

Ped. \* Ped.

Ped. \* Ped.

mf

cres.

cres - cen - do f

sempre cres.

# INTERMEZZO SINFONICO.

CELESTIAL HARMONIES.

Adapted for the Piano by Charles Kunkel.

Pietro Mascagni.

Andante sostenuto  $\text{♩} = 56$ .

The page contains four staves of musical notation for a piano. The notation includes various dynamics such as *p*, *ff*, and *rit.*. Pedal instructions like *Ped.*, *Ped. ♫ Ped.*, and *N.B.* are placed below the staves. The music is divided into sections by measure lines and includes a tempo marking *cantabile. a tempo.* and a note *Manner of execution* with a small illustration. The notation uses a mix of treble and bass clefs, with some staves having three or four sharps.

*The P* signifies Pedal.

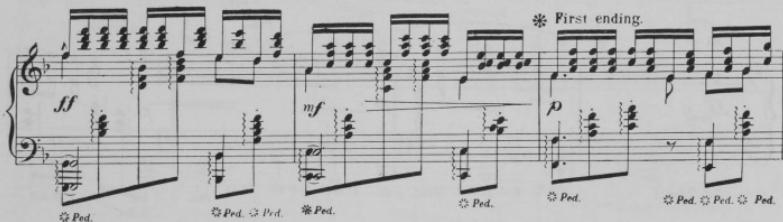
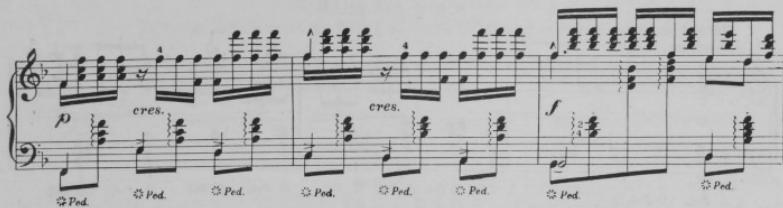
Copyright, Kunkel Bros., 1891.

1376-5

The image shows a page of sheet music for a piano, specifically page 3. The music is arranged in six staves, each representing a different part of the instrument. The top staff uses a treble clef, while the others use bass clefs. The music includes a variety of notes, rests, and rests. Articulation marks like dots and dashes are placed throughout the staves. Performance instructions such as 'Ped.' (pedal) are written under specific notes. Dynamics like 'mf' (mezzo-forte), 'p' (piano), 'cres.' (crescendo), and 'rit.' (ritardando) are also indicated. The page number '3' is located in the top right corner of the first staff.

*delicatamente.*

The musical score consists of five staves of piano music. The key signature is one sharp (F# major). The time signature is common time (indicated by 'C'). The treble clef is used for the top three staves, and the bass clef is used for the bottom two staves. The music is composed of eighth-note chords. Pedal markings ('Ped.') are placed under each staff, indicating when the sustain pedal should be depressed. The first four staves begin with dynamic 'ppp' (pianississimo). The fifth staff begins with dynamic 'p'. The music is labeled *delicatamente*.



\* This composition has two endings. The choice is left with the performer.  
1876-5

## Second ending.

*L'istesso tempo.*

Piano score for the second ending of a piece. The music is in common time, C major. The left hand provides harmonic support with sustained notes and chords. The right hand plays eighth-note patterns. Pedal markings (\* Ped.) are placed under specific notes in both hands. Measure numbers 2, 3, 4, and 5 are indicated above the staves.

Continuation of the piano score. The dynamic changes to *sf* (fortissimo). The right hand plays eighth-note patterns with fingerings (e.g., 1, 2, 3, 4) and grace notes. The left hand provides harmonic support. Pedal markings (\* Ped.) are present. Measure numbers 5, 6, 7, and 8 are indicated above the staves. The section ends with a fermata over the right hand's eighth-note pattern.

Continuation of the piano score. The dynamic changes to *p* (pianissimo). The right hand plays eighth-note patterns with fingerings (e.g., 1, 2, 3, 4) and grace notes. The left hand provides harmonic support. Pedal markings (\* Ped.) are present. Measure numbers 9, 10, 11, and 12 are indicated above the staves. The section ends with a fermata over the right hand's eighth-note pattern.

Continuation of the piano score. The dynamic changes to *p* (pianissimo). The right hand plays eighth-note patterns with fingerings (e.g., 1, 2, 3, 4) and grace notes. The left hand provides harmonic support. Pedal markings (\* Ped.) are present. Measure numbers 13, 14, 15, and 16 are indicated above the staves. The section ends with a fermata over the right hand's eighth-note pattern.

# TRUST IN GOD.

3

Religious Meditation.

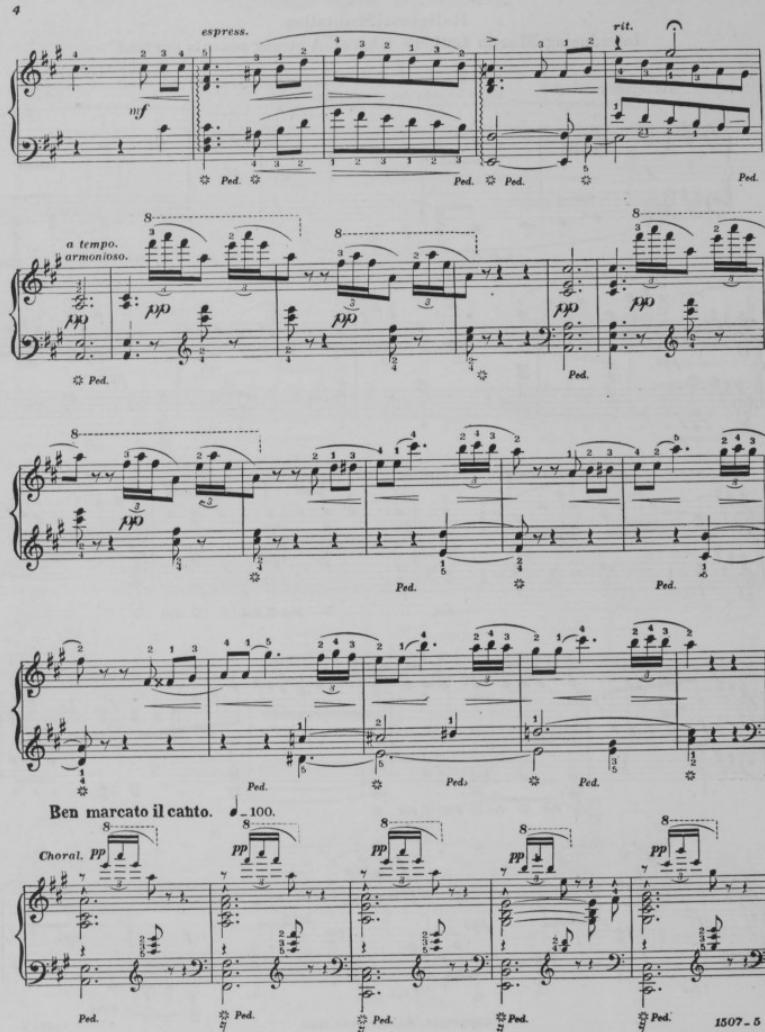
Introducing Martin Luther's Choral "A strong tower is our God."

Claude Melnotte.

Religioso.  $\text{d} = 116.$

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

The musical score consists of five staves of piano music. The first staff uses bass clef and has a tempo of  $\text{d} = 116$ . It features a dynamic of *f* at the beginning, followed by a series of eighth-note chords. Articulation marks include  $\#$ ,  $\natural$ , and  $\flat$ . Pedaling is indicated with 'Ped.' and asterisks (\*). The second staff begins with *pp* and contains sixteenth-note patterns. The third staff starts with *mf* and includes a dynamic of *p*. The fourth staff features a ritardando (rit.) and an *a tempo.* instruction. The fifth staff concludes with a dynamic of *f*.



The image shows a page of sheet music for piano, consisting of five staves. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom three. The key signature is A major (no sharps or flats). The first four staves are identical, featuring a constant eighth-note pattern with dynamic markings of  $\text{pp}$  (pianissimo) and  $\text{Ped.}$  (pedal). The fifth staff begins with a dynamic of  $\text{p}$  (pianissimo), followed by a series of sixteenth-note patterns with dynamics of  $\text{l.h.}$  (left hand) and  $\text{Ped.}$ . The tempo is marked as  $190$ . The final staff continues the sixteenth-note patterns with the same tempo marking.

**Ben marcato il canto.**



# MADRID.

SPANISH DANCE

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. N° 1.

Allegro brioso.  $\text{d} = 69$ .

The image shows five staves of musical notation for piano. The top staff uses treble and bass clefs, while the subsequent staves use only the bass clef. The music consists primarily of eighth-note patterns. Various dynamics are indicated, including *f*, *p*, *ff*, *ff*, *eres.*, and *s*. Performance instructions such as "Ped." and踏 (pedal) are placed below the staves at specific points. Measure numbers 1 through 10 are visible above the top staff. The notation is written on a standard five-line staff system.

# SOUVENIR de PESTH.

## Hungarian Dance.

### Johannes Brahms.

## Allegro ♩ -144

Secondo



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# SOUVENIR de PESTH.

3

Hungarian Dance.

Johannes Brahms.

Allegro  $\text{d} = 144.$

Primo.

The musical score for 'SOUVENIR de PESTH.' by Johannes Brahms, Hungarian Dance, is presented in two staves. The top staff begins with a dynamic of  $f$ , followed by a measure with a dynamic of  $leggiero.$ . The bottom staff begins with a dynamic of  $ff$ . Both staves feature sixteenth-note patterns with various fingering numbers (e.g., 1, 2, 3, 4) and pedaling instructions ('Ped.', asterisk). The music includes several key changes, indicated by sharps and flats. The score is in 2/4 time throughout. The piece concludes with a final dynamic of  $f$ .

## Secondo.

*f* Ped. \*

*p*

*f*

*poco rit.*

*a tempo.*

*f*

*p*

Ped.

*p*

Ped. \*

*f*

Ped. \*

*p*

Ped. \*

*f*

Ped. \*

*p*

Ped. \*

## Primo.

5

The musical score consists of several staves of piano music. The first section, labeled "Primo.", begins with a treble clef staff in common time, featuring sixteenth-note patterns and dynamic markings like *f* and *p*. Fingerings such as 1, 2, 3, 4, 5, and 6 are indicated above the notes. Pedal instructions "Ped. ♫" appear at the start and after measure 8. Measure 8 is marked "a tempo." and "poco rit.". The section continues with more complex sixteenth-note patterns and dynamic changes, including a forte dynamic *f* and a piano dynamic *p*. Measures 16-17 show a transition to a new section labeled "Giocoso." in common time with a key signature of one sharp. The "Giocoso." section features eighth-note patterns and dynamic markings like *p*, *vf*, and *f*. Pedal instructions "Ped. ♫" are present throughout this section. The score concludes with a final section in common time and a key signature of one sharp, continuing the eighth-note patterns and dynamic markings.

## Secondo.

Musical score for piano, Secondo section, measures 1-5. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes between measures. Measure 1: Treble clef, 2 sharps, dynamic *mf*, Pedal. Measure 2: Bass clef, 2 sharps, dynamic *cres.*, Pedal. Measure 3: Treble clef, 1 sharp, dynamic *f*, Pedal. Measure 4: Bass clef, 1 sharp, dynamic *f*, Pedal. Measure 5: Treble clef, 1 sharp, dynamic *f*, Pedal.

Musical score for piano, Secondo section, measures 6-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes between measures. Measure 6: Treble clef, 2 sharps, dynamic *f*, Pedal. Measure 7: Bass clef, 2 sharps, dynamic *f*, Pedal. Measure 8: Treble clef, 1 sharp, dynamic *f*, Pedal. Measure 9: Bass clef, 1 sharp, dynamic *f*, Pedal. Measure 10: Treble clef, 1 sharp, dynamic *f*, Pedal.

Musical score for piano, Secondo section, measures 11-15. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes between measures. Measure 11: Treble clef, 1 sharp, dynamic *p*, Pedal. Measure 12: Bass clef, 1 sharp, dynamic *p*, Pedal. Measure 13: Treble clef, 1 sharp, dynamic *p*, Pedal. Measure 14: Bass clef, 1 sharp, dynamic *p*, Pedal. Measure 15: Treble clef, 1 sharp, dynamic *p*, Pedal.

Musical score for piano, Secondo section, measures 16-20. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes between measures. Measure 16: Treble clef, 1 sharp, dynamic *f*, Pedal. Measure 17: Bass clef, 1 sharp, dynamic *f*, Pedal. Measure 18: Treble clef, 1 sharp, dynamic *f*, Pedal. Measure 19: Bass clef, 1 sharp, dynamic *f*, Pedal. Measure 20: Treble clef, 1 sharp, dynamic *f*, Pedal.

Musical score for piano, Secondo section, measures 21-25. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes between measures. Measure 21: Treble clef, 1 sharp, dynamic *p*, Pedal. Measure 22: Bass clef, 1 sharp, dynamic *f*, Pedal. Measure 23: Treble clef, 1 sharp, dynamic *f*, Pedal. Measure 24: Bass clef, 1 sharp, dynamic *f*, Pedal. Measure 25: Treble clef, 1 sharp, dynamic *f*, Pedal.

## Primo.

7

mf  
Ped. \*

cres.  
Ped. \*

f  
Ped. \*

Ped. \*

mf  
cres.  
Ped. \* Ped. \* Ped. \* P \*

*leggiero.*

S.

1419-6

## FOR THEE.

(FÜR DICH.)

Translation by H. Hartmann.

H. W. Petrie.

Moderato  $\text{♩} = 80.$ 2. Kling - et, ihr Lie - der, wo ste euch verachtet Nur  
1. Lieb - chen, am Fens - ter - chen har - re ich dein, O,

1. Yon - der the stars in their splen - dor ap - pear Their  
2. Here 'neath your win - dow my heart sing a song For

2. dir sind sie be - stimmt,..... Die al - le Welt für mich er - füllt, Von  
1. lass mein Lied hin - etn!..... Du bist des Her - zen Son - nen - scheint, Setn

1. vig - ils long to keep ..... The night in - gale sings ten - der - ly, All  
2. none but you to hear ..... I love but you my own true love, And

2. der mir Won - ne quillt,..... Um - tanz - ten Träu - me dich eh' ich sang, Steh  
1. hell - ster E - del - stein ..... Und lä - gen Wel - ten zu Fü - ssen mir, Ich

1. na - ture sinks in sleep ..... But rest - less, love, do I seek your bow'r, And  
2. I pro - claim it here ..... If dreams you courted be - fore I came. I

2. stets mein Bild ü - ber al - le schwang. Dies Glück hat nun mein Herz beschwingt Und im  
 1. thei - le lie - ber den Gram mit dir; Er - triug' ver - eint mit dir die Noth In der

1. fast am I in your mag - ic pow'r. Ah! loves sweet cap - tive I will be, Dearest  
 2. know my dar - ling you lisp'd my name, So light I go with song in heart, There is

Ped. \*

2. Glück es da - rum Lie - der singt. So kling - et frisch durch Thor und Thür Una  
 1. Lie - be gold' - nem Mor - gen - roth. Drum singt mein Herz im Ju - bel laut, Dies

1. maid - en come and smile on me. How fair the night, come be.... its queen, Come,  
 2. nought can keep our souls a - part. And so my heart will sing its song, The

Ped. \*

2. bringt ihr den sü - sses - ten Gruss von mir, Es singt mein Her - ze laut ..... Und

1. Herz, das so lan - ge dem Glück ver - traut, Es singt mein Her - ze laut ..... Und

eres.

1. come, dear - est maid - en and smile on me, Your lov - er maid is nigh ..... Your

2. heart that has wait - ed for you so long, I found my love at last ..... I

Ped. \* Ped. \* Ped. \*

singt vor Ju - bel lauf..... Ge - fun - den hab' ich

1. lov - er maid is nigh ..... I'm wait - ing, wait - ing,  
 2. found my love at last ..... Ah! bliss - ful meet - ing

cres.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

met - nes Her - zens Lieb..... Ge - fun - den hab' ich

1. wait - ing love for thee ..... I'm wait - ing, wait - ing,  
 2. dear - est thou art mine ..... Ah! bliss - ful meet - ing

Ped. \* Ped. Ped. Ped. Ped. Ped.

met - nes Her - zens Lieb..... Ge - fun - den hab' ich

1. wait - ing love for thee ..... I'm wait - ing, wait - ing,  
 2. dear - est thou art mine ..... Ah! bliss - ful meet - ing

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

1

*meines Her-zens Lieb..... Ge . fun- \_den hab' ich mein Lieb mein Herzens Lieb.....*

1. waiting love for thee..... I'm wait - ing, wait - ing, I'm waiting love for thee.....  
2. dearest thou art mine..... Ah! bliss - ful meet - ing, for

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

2.

*Lieb, mein Her-zens Lieb.....*

2. love now thou art mine.....

Ped. Ped. Ped. Ped.

# VALSE.

LOVE LIGHT.

Presto  $\text{C} = 88$

August Durand.  
Op. 83.

The musical score is composed of five staves of piano music. The first three staves are in common time (indicated by a 'C') and the last two are in 6/8 time (indicated by a '6/8'). The key signature is one flat. The music is divided into sections by tempo changes: 'Presto' at the beginning, followed by 'Vivo' and '1. || 2.' (reprise). Various dynamics are indicated throughout, including *ff*, *p*, *f*, *cres.*, and *poco rit.*. Pedaling instructions like 'Ped.' and 'Ped. \*' are placed under specific notes. The notation includes fingerings (e.g., 1, 2, 3, 4, 5) and grace notes.

1004-5  
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*Cresc.*

*Gioioso.*

*leggiero*

*cres - cen - do*

*di - mi - mu - en - do*

*di - mi - mu - en - do*

*rit.*

1004-5

*a tempo.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

cres.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

\* Ped. \*

\* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

The image shows page 7 of a piano score. The music consists of six staves of musical notation. The first staff uses a treble clef and a bass clef, with a key signature of one flat. It features a continuous eighth-note pattern with dynamic markings 'CRES.' and 'Ped.' with a star. The second staff begins with a treble clef and a bass clef, followed by a staff with a treble clef and a bass clef. Both have dynamic markings 'Ped.' with a star. The third staff starts with a treble clef and a bass clef, followed by a staff with a treble clef and a bass clef. It includes dynamic markings 'poco cresc.', 'mf', 'CRES.', 'ped.', and 'brillante.'. The fourth staff begins with a treble clef and a bass clef, followed by a staff with a treble clef and a bass clef. It has dynamic markings 'Ped.', 'mf', 'CRES.', 'poco a poco.', and 'Ped.'. The fifth staff begins with a treble clef and a bass clef, followed by a staff with a treble clef and a bass clef. It includes dynamic markings 'Ped.', 'brillante.', 'CRES.', 'poco.', 'Ped.', and 'I.h.'. The sixth staff begins with a treble clef and a bass clef, followed by a staff with a treble clef and a bass clef. It has dynamic markings 'Ped.', 'strepitoso.', 'Ped.', 'ff', and 'Ped.'. The page number '7' is located at the top right.

## THE VOICE AND ITS USE.

The sweetest speakers in Europe, we are told, are certain Scotch women and French women. The voices of both, says an exchange, are high in pitch, but clear enough. The French voice is light, with a note of gaiety. In spite of its rather high pitch, it permits within its range many varieties of tones, and its clearness adds much to the distinctness of the wit for which it is, often the medium. Indeed, the very jest which in the light, laughing, trifling voice of a French woman would seem a bit of sprightly fancy, might, in many instances, if spoken in the deeper, slower, more serious tones of the Scotch or the English woman, impress the hearer as coarse. The gaiety of the French voice has in it a note of self-complaisance. The hearer enjoys it, wishes perhaps that more voices were like that, but he hears it in no appeal to himself, no request for sympathy. It is not appeal to himself, in the Scotch voice, there is a touch of wifeliness, a hint of sorrow, in their tones—only a touch or a hint, caused, we are told, by the inflection of the language, which leaves the cadence not quite finished when the sentence ends. It strikes one as though the tone, cast off by pleasure, had makes one long to hear it again. An additional charm is given to the Scottish voice by the tone of education almost invariably present in it, irrespective of the rank of the speaker. This tone seems to the foreigner to be that of education, because in most countries it is in only the upper classes that the Scotch voices, such clear soft voices, are to be heard. In both Scotland and France, however, the clear, soft tone seems a natural gift, shared alike by all ranks and lost only when the voice has been injured by some trade or calling. The fisherman's voice of both countries, "open the women voices," have lost any natural sweetness that may once have been present in their tones. Shouting and talking against the wind have made their voices harsh.

The Genoese have the acutest harsh voices in the world, and they have it as a way of life. They themselves attribute this to the oil in the manufacture of which many of them are engaged, but it would seem more naturally to be the result of a frequent straining of their voices by shout and call. A Genoese woman will sit for half a moment, making no sound, then drawing away her voice to the olive-hill, which holds great vineyards from vineyard to vineyard, with the harsh discord intended for "Battista," but Battista never seems to come on to answer. Probably Battista himself is seated somewhere and does not wish to move. Why should he? He has no wife, no mother, no son, no daughter. Nearly all the boys are named Battista, and all the mothers shout. Of course, he does not stir. The only wonder is that he and all the other Battistas hidden in the olive shades do not show in answer. As most of the boys are named for John the Baptist, so the name of Caterina is given to Caterina, a local saint, and the power of the dialect impotently removes all trace of euphony from the girls' "Caterina" as from the boys' "Battista."

The English people do not shout. They ring bells or blow whistles. Their tones are hoarse, however, at no steeper than those of the Genoese. In the English do not shout, they drawl, and there is nearly as rasping an effect produced by the English drawl as by the Genoese shout. The English voice is deep, and its tone comes to us so sheathed in other sounds, so muffled, so distorted, that it is a scraping sound, quite distinct from the sharp-sounding sharing its unpleasantness, which is a usual accompaniment of the deep English tone. The English voice lacks the gentle quality of the Scotch and the gay note of the French. It is usually dull and is frequently harsh.

It is difficult to make any general statement which will be true of all American voices, for the general influences of climate and of heredity, shared by the inhabitants of most other nations so common to all, vary too much. There are, however, some generalities which are apparent. All Englishmen from William the Conqueror down have one climate. America has many climates. All Englishmen from William the Conqueror. Even "Mayflower" Americans show a mixed ancestry. The general sameness of conditions in England has produced a similarity in the voices of her inhabitants. In America, the voices vary with the conditions. There are sections in which certain groups of people or race give a mark of individuality. The voice of a New England village woman is usually pitched high, but lacks clearness, and is marked by a twang. Under emotional influence, it frequently becomes nasal. It is not always, however, marked by a strong accent. The women of the Middle Atlantic states speak with more vivacity, with much emphasis. They slight the round full vowels "a" and "o"; even more than their Eastern sisters do. Much is heard of the "Western drawl," but a drawl may be found in the West as well as in the East. The Westerners differ in their manner of drawing, but they drawl no more than do the Easterners. The Westerners make up by abbreviation the time they lose by drawing. The tones of Western voices seem clearer, as a rule, than those of Eastern voices. The

pitch is not quite so high, and there is less shrillness. In large cities, in both the East and West, where women live for the most part indoor lives, their voices are sweeter and clearer than in the country, although a soft, clear voice is rare, even in the cities.

The Southern women are noted for the beauty of their voices, but it is more for the richness than for the clearness of the tones. Their tones are deeper than those of women in the North, and while they avoid shrillness, and their climes guard them against the nasal tone so frequent in the North, the depth of their voices makes them peculiarly liable to the scraping sound, which has been mentioned as so frequently present in the drawing of the Southern women. The Northern women speak low now—a fact which helps to create smoothness. When the deep, full Southern voice is clear, it has a richness and a variety of range that the higher voices never possess. The Southern voice has in it a note of richness, less gay, perhaps, than the Northern, but more spacious. The following is a little dependent sound, as if the voice were asking the hearer to join in the sound it expressed.

Probably no other single element contributes more to the pleasure of discourse than does pure tone. Tone must be present to the ear in the musical scale has its own peculiar beauty, if it sounded clear and true, so each pitch of the human voice has a charm of its own, if it can but be set free from all accompanying discord. Men have tried for years to strip the notes of musical instruments of all their qualities, and when they have done this, yet it is only at intervals that we are thus disengaged. Our voices over and over again present to the same fault, but our ears are dull. We are so accustomed to the annoyance that we take it necessary to correct, and find it difficult to do so.

Everyone knows the sound of the human voice is determined by the rate of vibration of certain chords stretched over a small box-like structure in the throat. Should any cause prevent these chords from vibrating in unison, the pure tones will of course be lost, and the voice will be unpleasing. As the air which has started the vibration is checked in any way in its passage through the upper throat and mouth, the fewer the vibrations of the chords, the more does any change in their rate affect the resulting sound. Hence, clearness is a rarer quality in the voice than a high or low tone. As we sound each note on a piano loudly or softly without changing the note, so it is possible to make a loud voice as clear as a soft one. But the more force we expend, the harder that force is to control, and, consequently, a soft voice is more easily made more clear than a loud one. The more force we expend in setting free his natural tone, and to keep it free by keeping his voice low, our social gatherings would be without a really formidable element of nervous strain which the jangle of sounds makes them present. Imagine an afternoon tea where the talk is all of "Mary and me." Would it not be stripped of half its terrors?

Without a doubt the customary remedy prescribed for all human ills such as the outside the spheres of patent medicines, namely, a critical and unremitting attention referred to his own body, manifested in a failure of health, and individual work a speedy reform in this matter. But that cure is costly and disagreeable when personally applied, that there is small hope for its general use. However, there are the children. We might try it upon them, and then let the next generation free from our present afflictions. One heroic mother after six months of effort, persistent through many temporary estrangements, succeeded in influencing her 12-year-old daughter to abandon her favorite "Mary and I" for the more self-restrained "Mary and me" in such a manner that the girl, Mary, and me, became candy. That child, when a woman, will correct English. With a little more maternal watchfulness, she might be taught to utter it correctly.

Especially are we sufferers from the poor vocal training of public speakers. A musician does not consider himself equipped for public performance when he has merely selected and has practiced his ability to read his music. He also uses his instrument and makes that he can by its use translate, not merely the written score, but also the implied feeling of the music that he is to render. Public speaking is a different art, and one which must be done if they have used care in thinking out their speeches. They rarely consider how much they could increase the force of their words by a right use of their voices. The Press has recently called attention to the fact that one of the greatest actors of the time, the fault is conspicuous in him because he has so few defects, and because to it is added somewhat indistinct enunciation; but it is present quite as prominently in the voices of other speakers.

Cleopatra is frequently at fault in this regard, and lecturers almost as frequently. This is due in part, no doubt, to the faulty training of the present generation. The writer remembers to have heard Wentworth's lines ending—

"But she is in her grave, and, oh,  
The difference to me!"

recited by a child that he jumped in his seat at the word "oh" pronounced "aw," and accompanied by a series of wild shrieks which seemed in some remote way to indicate violent rage. The child was recommended for having "remembered the poem so well.—*The Pall Mall Gazette.*

## THE CARE OF CHURCH ORGANS.

An organist desires instructions as to the care of his instrument; and as the subject concerns others in the church, we offer the following general directions:

Excessive dampness and heat are the two conditions which operate severely against the preservation of an organ.

Rainy and foggy weather, if long continued, will penetrate to the innermost parts of an organ; and valves and keys will stick, and sometimes glue will become soft, and the bellows will leak, and necessitate the visit of mechanics from the organ factory. In dry, warm weather, in new organs, care should be taken to light a gas or oil stove in the organ chamber, care being taken not to place the stove *too near* or *immediately under* any part of the organ mechanism, as excessive heat is bad as dampness, causing the wood to dry and shrink, and possibly to crack and warp.

It may be well to say here that only the best-seasoned lumber should be used in organ-building. Not all builders are as careful as they should be in this respect, and care should be taken when a new organ is contemplated, to have it built in the proper builders' facilities for seasoning wood.

Changes in the temperature of the church from week to week do no real damage to a properly constructed organ; it will probably put the organ temporarily out of tune, but with the return to normal temperature it will play more or less perfectly, as will be seen in what follows.

There are two kinds of pipes in an organ, known as flue-pipes and reed-pipes; and they may be roughly described as being developments respectively of the organ whistle and of a horn. The tones of the organ are produced in the former as in the cheap toys, the variations in the quality of the tone being obtained through skillful modifications of the shape of the pipe and the reed, and the material used in making. In the "flue-work" the sound is produced by the vibration of the column of air within the pipe, and the vibration is made by the vibration of the tongue of brass which constitutes the "reed." A change of temperature alters the pitch of flue-pipes by condensing or rarefying the air in the pipe. When the temperature returns to the original point, the previous pitch of the pipe returns with it.

With the reed-pipe the elongation or contraction of the reed, caused by heat or cold, also has its effect, and the return to the original pitch is not so certain. Good reeds will stand considerable change in temperature, but the pipes in old organs are usually of poor quality, and seem to be continually out of tune and in need of attention.

Dust is the great enemy of reeds, the least particle getting under the tongue usually stopping all "speech" of the pipe. The dust of years may accumulate, and then the next great change from our present afflictions. One heroic mother after six months of effort, persistent through many temporary estrangements, succeeded in influencing her 12-year-old daughter to abandon her favorite "Mary and I" for the more self-restrained "Mary and me" in such a manner that the girl, Mary, and me, became candy. That child, when a woman, will correct English. With a little more maternal watchfulness, she might be taught to utter it correctly.

Clinches having large organs usually contract with the builders to visit the organ every fortnight. While dust perhaps does insignificant harm in an organ, it is better to keep it out if possible. On sweater days, when the organ should be kept closed; other times they are held open, gradually equalizing the temperature in all parts of the organ. In one church that we know of, where the organ occupies an alcove, a heavy curtain is placed in such a position that it can be drawn down and shut off the organ from the rest of the church. This had been done on sweater days for many years when we saw it, and the organ was practically clean.—*Evening-globe.*

**Alexander Wheelock Thayer**, of Boston, who died recently at the age of 80, was known especially by the great biography of Beethoven, for which he gave the greater part of his life. The work, though it has been left incomplete, is still the standard biography of Beethoven. Mr. Thayer left \$30,000 to Harvard College, his alma mater.

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#### THE MUSICAL PITCH QUESTION ONCE MORE.

Dr. Richter, some little time ago, made an interesting communication with regard to the musical pitch at Vienna, which he believed to be half a tone lower than our own, remarked: "Peter Betts in his *London Daily News*, and slightly later in the French *Dauphiné Normale*. It seems, however, by the following valuable letter, which we have received from Dr. A. J. Hopkins (of Broadwood's)—an undoubted authority upon this subject—that the distinguished German author is after all in error. Allowing for the rise with heated temperature, the pitch would now rise, for all practical purposes, to be identical in Paris and Vienna, at Covent Garden, Queen's Hall, and Birmingham. The higher pitch is still in use at the Crystal Palace, St. James' Hall, and the Royal Albert Hall, and also at the Albert Hall, as well as at Leeds, Manchester and Liverpool, and by the Carl Rosa troupe and the army bands. The following is Dr. Hopkins' letter:

"There has been some misapprehension here about the musical pitch at Vienna. I ask the favor of your insertion of particulars I have just received from Mr. E. Seuffert, the manager of the Bosendorfer Pianoforte-Fabrik in that city, who has obligingly replied to my inquiry by a letter which undoubtedly answers the question. He says: 'The Vienna Opera, the Philharmonic Society and the Conservatoire start with the Paris diapason normal of A—435. On account of the warming of the instruments and the heat of the theatre or room this pitch rises to about A—437. To prevent too much loss of public performance, so as not to be too late, both on instruments, whether for the opera, the Philharmonic concert, the Gesellschaft der Musikfreunde, and for all the Austrian military bands are made for A—435. Only some private bands, like those of the Emperor, affect this, and we find them higher, as I did Edouard Strauss's band at the Imperial Institute on June 5th, which in the afternoon (a tolerably warm one) started at A—457. On the same evening, the Covent Garden Opera band was A—44. To return to Vienna, all the military bands are battened down considerably at the Paris temperature of 15 deg. Centigrade (39 deg. Fahrenheit). It is as well perhaps to bear in mind that the London Philharmonic pitch is now A—43 for 20 deg. Cent. (68 deg. Fahr.), practically agreeing with the performing pitch of Vienna and also of Paris.'

Always play as if a master heard you.—Schumann.

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**Verdi**, old as he is, still preserves the habits of his younger years as well as his friends will allow him. Only on the subject of recognizing the so-called "mothers of 'young Italy'" does he refuse to be up-to-date.

Once, at a long concert, which he had witnessed from the beginning standing upright against a pillar, he said to his companions, who suggested that had better take a short rest: "What do you want to drink all the time?" It is not so bad as you think. Am I dead? Do they want to bury me now?"

A strange story, not without its humorous element, is that told of his first meeting with Leoncavallo.

It was during a rehearsal, and the younger man had been on tip-toe of expectation all evening to know what his senior would say to him when the orchestra ceased. The lad never before met, but, in his opinion, the one of most Italy, held the old master in profound veneration.

Finally the old man stepped forward. "Which is Leoncavallo?" he asked a friend standing near by.

"The one with the light overcoat," whispered the person with the light overcoat.

"Ah! I the one with the light overcoat, eh?" said Verdi slowly, and, turning, he jammed his hat over his brows and stalked away without another word.

—*Musical Age.*

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From Lemon, Lime, Soda, and Mineral impurities.

Free from Organic matter.

It is especially wholesome when taken with meals. It aids digestion, and creates a healthy appetite. It is pure, delicious, soft, and health-giving. It is the cheapest and best; best because it is pure. Packed in 24 and 50 quarts to a case, and packed in 48 and 100 pints to a case. Every family must have it in their house.

#### CRYSTAL LITHIA.

Both still and sparkling, is recommended by all the most prominent physicians of this country as a sure remedy in cases of Uric Acid, Gravel, Rheumatism, Gout, Stone in the Bladder, and incipient Diabetes. This valuable remedy, as produced by the Crystal Water Co., is superior to all others. It is made from the best Spring Water, and is perfectly sterilized. It contains the galton. Look at the analysis of Spring Lithia. They are full of solids and organic matter. Every grain of these solids, many of them extreme irritants, have to pass out of the system through the kidneys, increasing the inflammation which the Lithia is intended to abate. By using Pure Crystal Lithia, the system gets rid of that which is beneficial, with the result always a pure and reliable body.

#### CRYSTAL SELTZER AND VICHY, (in Siphons).

As put up by the Crystal Water Company, are superior to all others. Why drink impure water in the form of Seltzer and Vichy when you can get it absolutely pure?

**Crystal Lemon Sour, Cream Soda, Orange Phosphate, Wild Cherry Phosphate, Birch Beer, Sarapsarilla, and Lemon Soda,** are the purest and most aromatic drinks ever offered to the public. They are invigorating and health-giving.